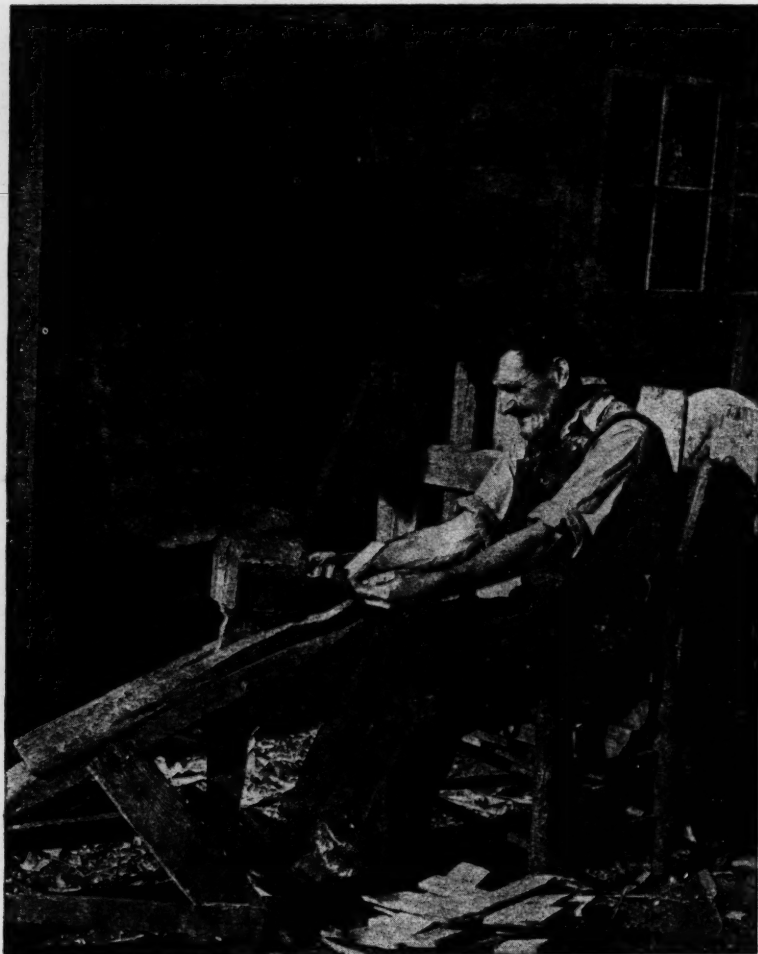


TENNESSEE FOLKLORE SOCIETY BULLETIN

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THE WILD WEST FOR PUPPETS

By

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Folklore furnishes much material for the modern entertainment world. Musical shows such as Finian's Rainbow, Porgy and Bess, and Oklahoma reflect their local heritages. In ballet, Swan Lake and the modern choreography in Billy the Kid and Rodeo are versions of folk belief and behavior.

In straight theatre, Bell, Book and Candle has demonstrated the box office appeal of folk legend. Chayefsky's The Tenth Man is built around the Jewish concept of the dybuk. Miller's The Crucible treats of witchcraft.

Strangely, there is one form of entertainment, puppetry, which has not exploited folklore as it might have. True, Asian puppetry was a natural product of Eastern myths and legends; European probably less exclusively so. But in America there is a vast field of untouched material which local puppeteers could use to excellent advantage.

For one thing, puppets can perform un-human feats. Puppet ghosts can melt into a seeming shadow on the floor. Puppet witches can fly through the air. Wooden heads can come off to later rejoin the torso.

Secondly, puppets need dramatic material permitting much action, with a minimum of lengthy dialogue. What furnishes more scope for such action than American folklore, particularly that of frontier days? What speech could be more colorful, and less obscure, than that of the frontiersman?

A course in Literature of the Southwest, at Texas Technological College, was, for me, a good background for writing a puppet play based on indigenous material. Dr. Everett Gillis, the professor, accepted my project in lieu of a required term paper. My object, then, was to write a puppet play embodying as many aspects of western folklore as possible. I set 30 minutes for the play's length. I chose hand puppets for my actors; they can fight well!

The play West of the Pecos was laid in Mesilla, New Mexico. Billy the Kid was to be one of the characters. Mesilla had actually been one of the Kid's haunts and the main event of the play had occurred in that little town.

B. A. Botkin's Treasury of American Folklore lists types of heroes and boasters. Botkin's first category, the Backwoods Boasters, provided my catalyst. He would be an ex-bargeman who had left jobs on the Erie Canal and the Mississippi in order to keep one

step ahead of the law. He would be a barber in Mesilla. He was not only to shave the villain but to "stick together" my characters out of Botkin.

The list again: III, Killers. Billy the Kid was the best (because the worst). I incorporated, however, colorful bits from the story of Wild Bill Hickok's death. The Kid's cold-blooded murder of a customer in the barber shop is reported to have actually happened in Mesilla. The motive I devised.

The victim was to somewhat deserve what he got. Therefore, Botkin's list again: II, Pseudo Bad Men. I presented my victim as a miner from North Dakota who had come to seek a too-quick fortune in the mines of White Oaks, New Mexico.

Killers and bad men require a sheriff. I vested this one with qualities which would make the Kid's jail break possible. I completed the cast with an Indian. The Red Man often figured in frontier literature as a sharp-eyed enemy. Mine, however, was mostly for color. And for corn.

For folk songs, a Lomax collection provided two: "The E-Ri-E Canal" and "The Cowboy's Lament." The latter was the theme song; both the legendary cowboy and the Kid had "done wrong." The tune was heard every time Billy the Kid was on stage. He whistled it when he entered the barber shop; he strummed it on his "gee-tar" when in jail. (I hope the real Billy was musical.) And the tune was played off-stage for opening and closing curtains. The "E-Ri-E Canal" was sung by the ex-bargeman as he swept out his barber shop. Carl Sandburg's The American Songbag provided "What Was Your Name in the States?" with which the miner documented his own character.

For the necessary strong language I received much help from Mody C. Boatright's books. Splicing of two terms to make a vigorous third was one characteristic: solumcholy, sockdolager, discombobolate. The addition of acious to a word increased its power: not huge but hugacious. For the ex-bargeman barber, I joyfully lifted "A Rip-roarious Fight on the Mississippi River" from Davy Crockett's Almanack of Wild Sports in the West. This vivid description of a fight the barber related with verve, dramatizing it on his captive audience in the barber chair.

The first scene of West of the Pecos was laid in a barber shop in Mesilla, New Mexico; the second occurred at the town's jail. When the real Billy the Kid broke out of jail, with characteristic bravado he carried off the jail door. (It was found, weeks later, in an arroyo.) So, then, did the puppet remove the door. After all, the one in the stage set was only cardboard stuck on with Scotch tape. A thunder sheet and lightning (a telegraph ticker connected to the light switch) made the accomplishment both daring and plausible.

West of the Pecos played well. It met the needs of a good puppet play with something for the eye and for the ear. "Go West, young man," could be addressed to all miniature actors of wood. There need be no lack of actable scripts with the abundance of American folklore to draw from.

WEST OF THE PECOS

A Play for Hand Puppets

By

Mary Graves Strout

Setting: Scene I - Mesilla Barbershop

Scene II - Mesilla Jail

Cast of Characters: Steve Stackpole, barber but one-time river bargeman
Charley McGuffey, miner from Deadwood, South Dakota
Lo, the poor Indian, alias Chief Hi Lo Jack
Billy the Kid
Sheriff

WEST OF THE PECOS

Scene I

Barber (enter, sweeping and singing "E-Ri-E Canal")

McGuffey: (enter) Is this the barber shop?

Barber: No, this is the Mesilla Tonsorial Parlor.

McGuffey: Bother the parlor! Begorra, the kitchen's enough for giving me a grand shave. What be ye chargin' for a tee-total shave, leavin' one's face smooth like a duck egg?

Barber: Wal, I charge 50¢ for a shave and 50¢ for a haircut. But I'll do 'em both for 45¢--a hugeacious bargain.

McGuffey: The divil a bargain! Sure it may be a bargain for you but not for me. The top o' my head has no hair at all, at all. I'm strong on whiskers but short on hair.

Barber: No hair! What in tarnation d' ye call that? (pulls at McGuffey's coonskin cap) Wal, cut me up for catfish bait!

McGuffey: That's none o' me. It's the hair off an old coon. Nothin' to do with Charley McGuffey. Except to protect him from the cold winds blowin' over Deadwood. (Climbs into barber chair.)

Barber: Live in Deadwood?

McGuffey: You might be sayin' as how I did live there. I was lookin' for pay dirt in the mines. But I left sudden like. And where'd you come from?

Barber: I used to work on a barge on the Erie Canal. Then one night I thought I'd better change my location powerful fast. I absquatulated and ended up on the ole Mississippi. Those was lively days, running the old river boats. One day as I was sitting in the stern of my barge, taking first a draught of whiskey, and then one of river water, who should float down past me but Joe Snag; he was in a snooze, as fast as a church, with his mouth wide open. He had been ramsquaddled with whiskey for a week. I'd been spilein' for a fight. Knowing that this feller would be darned hard to wake, as he floated past me I hit him a crack over his knob with my big steering oar. He waked in a thundering rage. Says he, halloe stranger, who axed you to crack my lice? Says I, shut up your mouth, or your teeth will get sunburnt. Upon this he crooked up his neck and neighed like a stallion. I clapped my arms and crowed like a rooster. Says he, if you are a game chicken, I'll pick all the pinfeathers off you. I had not had a fight for as much as ten days. Says I, give us none of your chin music, but set your kickers on land, and I'll give you a severe licking. The fellow now jumped ashore, and says he, take care how I lite on you, and he gave a real sockdologer that made my very liver and lites turn to jelly. But he found me a real scrounger. I brake three of his ribs, and he knocked out five of my teeth and one eye. We were now parted by some boatmen, and we were so exhausted that neither of us could have a fight for a month. (During this speech, the barber dramatizes it vigorously to, and on, the miner.)

McGuffey: I'll be fly-blowed before sundown. And why did you leave that beautiful job?

Barber: Let 'em b'ar witness. I come out here for my health.

McGuffey: Be this a healthy place?

Barber: Wal, I'll tell ye. Out here it's a longer distance between sheriffs.

McGuffey: Sure, and that's why I left Deadwood. What a divil of a place. Up there you niver knew who was shootin' at you.

Barber: Never knew who it was?

McGuffey: Ye niver knew what was his real name. Sure, maybe I thought it was left-handed Thompson takin' a crack at me. But back where he'd left quickly they called him Johnson. Or maybe one-eared Eagen got reckless with his shootin' irons but back home he was known as Bates. . . (S ings "What

Was Your Name in the States?")

Barber: Well, you ought to do well here if you're a minin' man. There's good gold up at White Oaks in Lincoln County.

McGuffey: To hell with White Oaks! I'm doin' fine right here. But not in the mines. (ha, ha) I'll be gettin' rich from the picture cards. My fortune is in the cards.

Barber: Gamble much?

McGuffey: Poker's a grand game. Last night I played with a young varmint--Billy, they called him. Yes, Billy the Kid. I had a hand--had jacks and eights!

Barber: Out here they call that the dead man's hand.

McGuffey: Not this time. I lost to the young colt, but I had no spondulicks on me. So I paid him with a bag of gold dust. Only I played a grand joke on the kid.

Barber: The Kid never jokes.

McGuffey: That young critter will never know the difference. Before I joined him in the bar, I had put some gravel in the bottom of the bag, and I put the pay dirt on top of it.

Barber: Yah, you sure had a dead man's hand.
(Billy whistles off stage "Cowboy's Lament.")

McGuffey: That be a sweet whistle. (Hums the tune.)

Barber: Yip, that's Billy the Kid. He's a top-notch at whistlin'. Quar. He allus whistles the same tune, kinda sad-like. When I heard the words, onct, they was mighty solumcholy--sumpin' about a young feller doin' wrong and havin' to die for it.

McGuffey: Dyin' a bad disease out here, too?

Billy the Kid (enter): Mornin' Mr. Stackpole. See you have a new customer.

Barber: Billy, this yere is Charley McGuffey.

Billy: We've met before. (McGuffey laughs) McGuffey, there's a present for you. It's that little bag of dirt you gave me. On gamblin' debts I'll take pay dirt. So I've got another present for you. This is how I treat a man who fools with me. (Raises pistol. Barber ducks.)

McGuffey: You don't mean to kill a defenseless man, do you?

30

Billy: If I wish to, yes. (Shoots.) Go on, Mr. Stackpole, finish the shave. He'll need a good one this last time.

Barber: (Looks at McGuffey, listens to his heart.) Billy, you hadn't ought to be so careless with your shootin' irons. Kid, you'd better absquatulate. Quick!

Billy: What's that? (Steps forward menacingly.)

Barber: Sure, Billy, sure. I'd just said as how I might absquatulate some day.

Billy: (Exit, whistling "Cowboy's Lament.")

Barber: Yip, Mr. McGuffey, dyin' is a bad disease out yere. You were took down powerful quick. I sure get the pee doodles when the Kid gits so reckless with that trigger. This'll discombobolate my trade if I don't git old McGuffey out in a hurry. (Whistles to Indian.) Hey, Chief Hi Lo Jack, git in here in a right smart of a hurry.

Chief: (Enters.) How!

Barber: Chief Hi Lo, I need your help.

Chief: How!

Barber: We had a little accident.

Chief: How!

Barber: Billy the Kid was in. You know that cute little way he has of playing with a gun? Well, the gun went off.

Chief: How!

Barber: It war loaded. Old McGuffey died from the effects of a pistol shot.

Chief: Ugh!

Barber: Old McGuffey came in here fur a shave, but he didn't calc'late it ud be more'n a close shave. The Kid sure dusted him on both sides. Wal, I kin b'ar witness, Mr. McGuffey died with his boots on, fair to middlin' honest. Come on, Chief, let's put him down cellar till after dark. I duuno; maybe I'll absquatulate--go back to Mississippi where it isn't too long a distance between sheriffs.

Scene II

(Offstage, Billy whistles "Cowboy's Lament." Enter Sheriff, leading Billy.)

- Sheriff: Come along, Billy. I know you ain't goin' to put up no fuss 'bout goin' to jail. Not like them fellers from 'tother side of the Rio Grande, when they gets locked up. You're allus nice and quiet-like, even if you do git danged reckless with your shootin' irons. But you shouldn't ought to have killed old Charley McGuffey. You shouldn't ought to have shot him! Come along now.
- Billy: Old McGuffey cheated me with that bag of pay dirt--road dirt! I won't be put upon.
- Sheriff: Come along, Kid. I see you brang yer fiddle along ter keep ye company.
- Billy: This here's not a fiddle. It's a guitar. Got to take that along with me, even when I go to jail. Keeps me from gettin' lonesome. Reckon I couldn't live without that ole guitar to keep me company.
- Sheriff: Well, I'll light up fer you. (Both enter jail) Jail's nice and clean too. It used to smell like a wet dog, but I put in some clean straw and a blanket just fer ye. (Sheriff locks door outside.) And they're taking ye to Santa Fe tomorrow so ye won't have to stay in this yere jail too long. 'Night, Billy. (Exits)
- Billy: 'Night, Sheriff. Naw, I don't reckon I'll have to stay in this jail too long. (Whistles "Cowboy's Lament.")
- Sheriff: (Sits down by tree, commenting to himself.) Some say around yere as Billy is wild. Now he ain't no sich thing. I've knowed him for goin' on three year. He's as civil a disposed person as you'll find hereabouts. But Billy the Kid won't be put upon. (Thunder) Wal, reckon we're going to have some rain--fireworks too. Guess I'll drop over to the Amador fer somepin to warm me up. Why, a saloon keeper told me tother day that he sold as much likker to prevent chillin' from rain as he did fer snake bites. And there's sure lots of rattlesnakes 'round these parts. (Goes to jail door.) Billy, I've got important business over to the Amador, but I'll be back in a right smart of a hurry. (Exit.)
- Billy: S'long, Sheriff. Take yer time! (Sings "Cowboy's Lament," strings of guitar break, then he breaks down door, leaves with door, whistling jauntily.)
- Sheriff: (Returning to jail, enters) Danged if I could come back real prompt-like with all that bangiferous thunder riproarin' over my head. And I had the goldangdest feelin' that somepin was wrong with the Kid. I'll just look in at him. (Goes to door) Wal, I'll be flyblowed. The door is gone! Now I could of just swore on a cactus bush that that door was there when I locked it this evening. (Enters door.) Wal! The Kid's gone! He's done absquatulated. He sure flumoxed me this time. (Sits by tree.) He left this yere gitar layin' on the floor. Tain't no good any more--all the strings is broke. All 'cept one. Sets it down.) Maybe that's the way it is with the Kid, now. Kinda feel like he's just got one more string left. Wal, when they git him again, and they'll

git him, Billy the Kid won't be afraid to die. I've heard him say, more'n oncet, that if there was one chancet in a million, he'd take it. Yip, Billy'll take that chancet. (Exit whistling "Cowboy's Lament.")

FOLK MOTIFS IN GEORGE PEELE'S THE OLD WIVES TALE

By

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Edd Winfield Parks and Richmond Croom Beatty, in their editorial comments on George Peele and The Old Wives Tale, observe that the play "represents one of the earliest efforts to introduce English folk lore into the drama."¹ Sarah L. C. Clapp indicates that Peele interwove five folk tales to produce the plot of the play within the play which constitutes all but the framework of The Old Wives Tale.² The fact is that Peele not only drew on five folk tales in composing the play, but also embedded in it a myriad of other folk elements.

Now that scholars have identified and classified recurring folk motifs, the elemental characteristics of a great body of folklore, it is possible to make a closer study of Peele's use of folklore in The Old Wives Tale and to determine the extent of the use of such material.

I should like to continue consideration of The Old Wives Tale by identifying the multiplicity of folklore motifs which may be found in the play. I am using the term "motif" as Stith Thompson defines it;³ I shall also make constant use of Thompson's well-known Motif-Index.⁴ I should like to further identify folk elements in the drama such as sayings, songs and simple rhymes.

1. The English Drama (New York: W. W. Norton & Co., Inc., 1935), p. 221.

2. In "Peele's Use of Folk-Lore in 'The Old Wives Tale,'" University of Texas Studies in English, December 22, 1926, p. 147, Miss Clapp identifies the tales as "The Grateful Dead," "The Poison Maid," "The Ransomed Woman," "The Well for the Water of Life," and "The Well of the World's End."

3. "A motif is the smallest element in a tale having a power to persist in tradition." See The Folktale (New York: The Dryden Press, 1951), p. 415.

4. Most identifications of the motifs will be made through reference to the six-volume series by Thompson, Motif-Index of Folk-Literature (Bloomington, Indiana: Indiana University Press, 1958). I shall refer to these works by number of the motif, volume of the series, and page of the book in parentheses.

Before doing this, however, let me point out several ways in which Peele created a dramatic environment particularly suitable for folk material. The title of the play--itself a familiar phrase in Peele's day⁵--not only suggests one of the most popular forms of folklore, the tale, but also relates it to a conventional character recognized as one of the chief tellers of tales, the old wife.⁶ The play within the play is actually the story told by a typical tale-spinner for purposes and under conditions universally associated with folklore:

Tales . . . are frankly pastime: fireside tales, winternights' tales . . . to pass the endless nights . . . and are composed primarily for amusement
⁷

Peele gives the play the characteristic paraphernalia of the tale:

First there are the actors in a tale--gods or unusual animals, or marvelous creatures like witches, ogres, or fairies, or even conventionalized human beings like the favorite youngest child or the cruel stepmother. Second come items in the background of the action--magic objects, unusual customs, strange beliefs, and the like. In the third place there are single incidents⁸

Further, Peele uses prose predominantly, but inserts nursery rhymes or folk songs at critical points.⁹ (There are at least twenty such examples in the play.) Patterns of action are repeated. For example, several groups are seeking a lost individual. The trio of servants in the framework, the Two Brothers, Eumenides, Huanebango--and even Booby--are all on such a quest; and all except the first group, who themselves are lost, have a number of common experiences.¹⁰ Likewise, both Celanta and Zantippa are husband-hunting. Peele also makes effective use of contrast, which is typical of the tale, by depicting Eumenides and Celanta as good and portraying Sacrapant and Zantippa as evil, being careful throughout to limit characterization to those "qualities pertinent to the tale itself."¹¹

5. G. L. Apperson, English Proverbs and Proverbial Phrases (London: J. M. Dent & Sons, Ltd., 1929), p. 415.

6. Note the indebtedness of the Brothers Grimm to Frau Katherina Viehmann and others like her as pointed out by Johannes Botte and Georg Polivka in Ammerkungen zu den Kinder-und-Haus-marchen der Brüder Grimm (Leipzig, 1912-1932), IV, pp. 443-44, as quoted by Joseph Campbell in the "Folkloristic Commentary" in James Stern (ed.), Grimm's Fairy Tales (New York: Pantheon Books, 1944), pp. 833-34.

7. Ibid., p. 842.

8. Thompson, The Folktale, pp. 415-16.

9. Stern, p. 842. It is pointed out that these characteristics are common in the folktale.

10. The trio also furnishes the first example of Peele's grouping in threes, a common practice throughout the Old World.

11. Thompson, The Folktale, p. 456.

Considering the characters as a whole, Sacrapant is the most fully drawn. As a conjurer¹² he has the "magic knowledge of (a) magician" (D1810.0.2, II, 321) taught him (11.315-17) by his mother, Meroe, a famous witch (D1721, II, 310), which he has used (11.321-26) to effect the "transformation /of himself/ to /the/ likeness of /a younger/ person . . ." (D49, II, 11). This is a case of rejuvenation (D1889.10, II, 347).

Erestus (Senex) is a betwitched "husband" (11. 173-80) who has the appearance of a "man by day /and/ animal by night" (D621.1, II, 68) and acts (11. 141-49) as a prophet (M301, V, 47).¹³ His discontented neighbor, Lampriscus (11. 187-219), like the widow in "Mother Holle,"¹⁴ has two daughters who are opposites in appearance and temperament; Calypha and Thelea (11. 117-25) are simply the well-known Two Brothers of folklore with (P253.0.2, V, 159) or without a sister (P251.5, V, 158). As easily recognizable are the two knights, Eumenides and the caricatured Huanebango (11. 406-10, 282-83) in quest of the vanished maiden whom both love (H1385. 5, III, 501). The boastful pretender, Huanebango (11. 512-14) "vow/s/ to perform act/s/ of prowess (M155, V, 34) and boastfully (W117, V, 488) declares (11. 249-52) that he can tame monsters (H1174, III, 476), achieve labors (H317.1, III, 400), solve riddles (H561, III, 425), and loose enchantment (H1199.5, III, 478); but warns his attendant Booby (11. 244-57) who represents the stupid hero (L121, V, 12), against continuing on the quest and hazarding brazen gates (F776 and F772.2, III, 211), enchanted towers (D1149.2, II, 143), fire and brimstone (A671.2.4, I, 136) and thunder and lightning (F968, III, 251).

Delia, the stolen princess¹⁵ who is the center of the main plot of the play (11. 98-101, 139-40), is perhaps representative of the best known and best loved type in fairy tales, and here reminds us of Snow White, "as white as snow, as rosy red as blood . . . and /with/ a skin so fine and fair . . . a thousand times more fair /than/ the fairest one of all."¹⁶ This motif, which can be traced back in Celtic literature for a thousand years,¹⁷ is repeated constantly in the play. (See 11. 604, 608, 673, 730, 736, 741.)

In contrast, Venelia is sketchily outlined (11.113-14) as the lady whose madness has been caused by a magic spell (Dp367. 3, II, 201).

12. George Peele, The Old Wives Tale, in Edd Winfield Parks and Richard Croom Beatty (eds.), The English Drama (New York: W. W. Norton & Co., Inc., 1935), 1. 106. All subsequent references to the play will be to this edition and by linear numeration in the body of the article unless otherwise indicated.

13. As an adviser, Erestus is like Merlin in "Childe Roland," according to Joseph Jacobs, English Fairy Tales (New York: A. L. Burt Co., 1895), p. 280.

14. Stern, pp. 133-36. In addition, a conception of Lampriscus as the farmer in "The Farmer's Curs't Wife" is supported by Madge's identification of Lampriscus (11. 228-29). Moreover, the termagant wives in the play and in the ballad seem identical.

15. Delia's exact rank seems uncertain. Madge says "Once upon a time, there was a king, or a lord, or a duke that had a fair daughter . . ." (11. 98-99).

16. Wanda Gág (tr.), Snow White and the Seven Dwarfs (New York: Coward-McCann, Inc., 1938), pp. 9, 10, 12.

17. Clapp, p. 156.

The two sisters, Celanta and Zantippa, are lifted from the land of make-believe too. Despite Peele's having switched a few traits, they are much like the beautiful, kind daughter and the dowdy, ill-natured stepdaughter of the king in "The Three Heads of the Well"¹⁸ and are also similar to the two daughters of the widow in "Toads and Diamonds," a tale collected by Charles Perrault (see 11. 201-219).¹⁹

The revenant, an important figure of folklore, is represented by the Ghost of Jack (1. 657); two Furies or demons (1.391) also come from the spirit world. The names of these figures alone are folk elements in the play. Many heroes in English folklore are called Jack, and Jack in this play acts in some ways like the hero of "Jack the Giant Killer." He also plays the role of "the grateful dead" (E341, II, 433). "Furies" on the other hand, is the term applied specifically to the classical Erinnyes (or Eumenides), three in number; they, quite unlike Jack, play the role of the traditional "malevolent creatures . . . " (G302, III, 310).

Action as well as character trait and name may reflect a motif. The first incident in the play, involving Antic, Frolic, and Fantastic, constitutes a familiar folk situation (11. 1-29). These three rather stupid serving men, out searching for their master in the night, have gotten lost in the woods. The hospitable Clunch comes to their rescue.²⁰

The theft of the king's daughter by Sacrapant in dragon form, related by Madge at the outset (11. 106-110), reflects several motifs: "princess (maiden) abducted" (R10.1, V, 269), "witch in form of a dragon" (G211.9.1, III, 288), and "captivity in castle" (R41.1, V, 273). Grimm's "Rapunzel" also affords many interesting parallels.²¹ In addition, the resulting search for Delia involves a number of quest motifs: "quest for stolen princess" (H1385.1, III, 479), "quest voluntarily undertaken" (H1220, III, 481), and "quest for lost sister" (H1385.6, III, 501).

On their search The Brothers encounter Erestus at the cross (crossroads) (11. 125-28).

Something sinister about crossroads has made such conjunction of highways a matter of interest for superstitions, beliefs, and customs connected with this particular spot. Crossroads superstition was prevalent generally throughout Europe Anything might plainly happen here.²²

18. Jacobs, p. 258 ff.

19. Edna Johnson, et al. (eds.), Anthology of Children's Literature, 2nd ed. (Cambridge, Massachusetts: Houghton Mifflin Co., 1948), p. 143 ff.

20. This incident is reminiscent of "Hansel and Gretel." See Stern, pp. 88-89.

21. Ibid., pp. 74-76.

22. Maria Leach and Jerome Fried (eds.), Standard Dictionary of Folklore, Mythology, and Legend, 2 vols. (New York: Funk & Wagnalis Co., 1949), I, 206.

Hence it is appropriate, at the cross, for Erestus to make his enigmatical prophecy (M306, V, 49) concerning The Brothers' journey (M358, V, 60); for "magic power at crossroads" (D1786, II, 318) and "parting at crossroads to go on adventures (N772, V, 130) are usual in folklore.

Erestus is kindly disposed toward The Brothers (H1233.1.2, III, 482) because they have given him alms (II. 132-37) and thus have exhibited "generosity" (W11, V, 481). Lampriscus (II. 190-91) and Corebus (II. 301-302) respond likewise, and in turn receive helpful advice in the form of prophecies (II. 220-22, 303-306). Eumenides also "seeks advice from /the / fortuneteller" Erestus (D1814.1, II, 332) and receives it free. The knight later gives all he has to bury Jack (W11, V, 481). (See II. 485-86.) Unlike the others, Huanebango exhibits (II. 290-91) "stinginess" (W152, V, 491) when Erestus asks him for a piece of cake; and to Corebus the latter foretells misfortune (M1340.6, V, 53) for Huanebango (I. 304).

Later the generosity of the almsgivers is rewarded (Q42, V, 188): Eumenides (I. 833) wins Delia (T68.1, V, 344), Lampriscus (II. 646-51, 728-29) enables his daughters to find husbands at the Well (T35. 1, V, 337), and Corebus wins a sweet-tempered wife and gold to boot (II. 728-29, 751-52). (This is a denigrated version of motif T68.1, V, 344).

In dramatic contrast Huanebango (II. 646-51) gets the sharp-tongued Zantippa, who is the replica of the farmer's curst wife in the ballad of the same name, for his "reward" (Q276, V, 212).²³ Of course, nothing less than death (Q411, V, 218), "beheading" (Q421, V, 224), and damnation (E752, V, 505) will repay Sacrapant (II. 771-73, 819) for his evil deeds.

These same motifs, kindness begetting kindness and unkindness receiving its just reward, are repeated in the case of Celanta and Zantippa and their treatment of the Heads in the Well of Life (II. 728-29, 745-49, 645-51). This well can be identified easily with "magic well" (D926, II, 107) and "the water of life" (E80, II, 413) which the sisters were to seek there. Both at the Well and from the Well Celanta receives her reward, and in an extraordinary manner. Because she is gentle with the Heads (II. 734-50), which can speak (D1610.5, II, 283) and have golden beards,²⁴ she is able to comb wheat (D1033. 2, II, 120) and gold (D1454.1.1, II, 234) from their hair. Thus the Heads repay kindness (D1658.1, II, 302).

The episodes in the play involving the two sisters are much like those in "The Three Heads of the Well"; even some of the verse is similar. In the story the golden

23. Huanebango (I. 649) refers to his royal pedigree when pledging himself to Zantippa (L162, V, 15).

24. "Legend and folklore have ever found beards of interest," say Leach and Fried, I, 125. See other pertinent discussion in this volume, pp. 124-26.

head sings, in part:

Wash me and comb me,
And lay me down softly.²⁵

Jacobs confirms this similarity and states that the play also has the theme of the Thankful Dead.²⁶

It is through the "grateful dead" (E341, II, 433) that Eumenides (I. 682) is able to win the princess as a reward (T66.1, V, 343). When Eumenides and Jack meet for the first time, Jack knows all about the quester (D1810.0.13, II, 322); and he is so eager to serve that Eumenides takes him as a partner and promises to share equally any reward the knight receives. Thus Jack performs, or enables Eumenides to perform, many of the tasks which are traditionally a part of a quest (H972, III, 455). Jack (II. 707-708) makes Eumenides's purse inexhaustible of money (D1451, II, 233); he warns Eumenides to keep silent when alone with Sacrapant (I. 767);²⁷ he stuffs Eumenides's ears with wool so that he cannot be overcome by Sacrapant (II. 758-60).²⁸ Like Jack the Giant Killer, Jack becomes invisible (II. 766-70) to overcome and kill Sacrapant,²⁹ his first act being to remove from the conjurer's head the laurel wreath recognized as a symbol of victory since the time of the ancient Greeks. Thus Jack fulfills Sacrapant's prophecy (II. 404-405) of his own "death by a spirit" (F 402.1.11, III, 83). The helper's final act in breaking the spells of Sacrapant is beheading the already-dead conjurer.³⁰ In death Sacrapant becomes old and unrecognizable as his former self (Q584.1, V, 264).

All the assistance given in the play is not beneficial to those on quests, however. The Furies, as "familiar /who/ do work for witch" (G225.0.3, III, 291), obey Sacrapant's orders to carry away The Brothers and Huanebango for punishment (II. 291-94, 527-28) after he overcomes them (stage directions between II. 389 and 394, 522 and 523) by "magic storm" (D1400.1.23, III, 218), by "voice from . . . the air" (F966, III, 251), and by "magic fire . . ." (D2091.1, II, 371).

The conjurer exhibits his great power in other situations as well. He supplies food for Delia and himself (II. 339-45) on a magic table (D1472.1.7, II, 241); he also gives Delia (II. 397-98, 533-34) "a drink /which/ causes magic forgetfulness" (D1365.2, II, 200). Instead of impairing the mental faculties of Huanebango or Corebus (between II. 611

25. Jacobs, p. 260.

26. *Ibid.*, p. 280.

27. Likewise the White Bear admonishes the youngest daughter not to talk when alone with her mother in "East of the Sun and West of the Moon" in the book with the same title by Asbjornsen (New York: The Macmillan Co., 1953), p. 4.

28. Odysseus stuffed his mariners' ears with melted wax so that they could sail safely past the Sirens and their entrancing songs.

29. Jacobs, p. 129.

30. Cf. the acts of Jack the Giant Killer.

and 612, 628-29, and 529-30), Sacrapant causes the former to be dumb (G263.4.4, III, 299), to look like a menial (D29, II, 10), and to sleep (D1962.1, II, 350); and the latter to be blind (G263.4.5, III, 299). Though the conjurer does not punish The Brothers in these ways, he causes (II. 393-94, 550, 556) their imprisonment (D2177, II, 399) and mistreatment (R51, V, 274).

To remove all these spells and others which Sacrapant has cast requires both magical and natural deeds, which include several well-known motifs. Blowing the horn, as Eumenides does (between II. 793 and 794, 824, and 825) has numerous parallels in both tales and ballads.³¹ As the only person who can perform an act (D791.2, II, 91), Venelia (II. 788-96) destroys Sacrapant's life token (E761, II, 511) by breaking the glass (E761.5, II, 512), and blowing out the light (E761.7.4, II, 513).

The restoration of the spellbound persons to their natural states (D700, V, 80) reflects a number of motifs: the restoration (II. 821-24) of old Erestus to a young man (Q584.1, V, 264), the awakening of Delia (II. 798-99) by Eumenides, with special words (D789.6.1, II, 90), from magic sleep (Dp960, III, 349).

Now, at last, the "lover rescues his lady from her abductor" (R161.1, V, 285). Eumenides then gets the consent of the brothers (II. 830-34) to wed Delia, who is considered the prize of her rescuer (T68.1, V, 344). Jack's claim of half Eumenides's reward and the outcome (II. 848-56) may remind us of Solomon's judgment concerning the two mothers and the baby (J1171.1, IV, 83 and I Kings 3:26).³²

Jack's change of heart (II. 858-59) recalls the motifs not only of the hero refusing a reward (I225, V, 18) but also of the grateful dead (E341, II, 433). He reveals that he is a ghost (E451.4.1) and disappears marvelously by sinking into the earth (F942, III, 240).

The supernatural is brought into the play through other motifs also. Frolic seems to fear the hob-goblins,³³ and this fear no doubt helps to prompt (II. 8, 28) his calling upon various gods, mostly classical, for aid (A183, I, 97). However, the peasant swears by the Christian God (I. 28).³⁴ In contrast, Huanebango (II. 240-41) swears by Mars, Mercury, Jupiter, Janus, Sol, Saturnus, Venus, Vesta, Pallas, and Proserpina--all mythological deities. Other such figures are mentioned too, including Cupid (II. 10, 37),

31. See "Jack the Giant Killer," "Ballad of Hind Horn," and Motif R187, V, 297.

32. Keeping "holy the day" (II. 195-96) and "ox and ass" (II. 28-29) seem also to refer to the Holy Bible, these being phrases from the Seventh and Tenth Commandments. See Exodus 20: 8, 17. Since there is no St. Luke's Day (I. 198), this must be an oblique reference to one of Christ's disciples.

33. Always associated with folklore, the hob goblins are especially associated with dark places and ill temper. See Leach and Fried, I, 124.

34. It may also be noted that the praise which Antic and his companions give Clunch when he rescues them is in terms traditionally reserved for a deity (I. 45) or a very holy person. See also I. 215.

known as the "god of love" (A475, I, 113); Vulcan (1. 37); and Boreas (1. 790). Though Hercules is not mentioned by name, there is an obvious reference to his labors (1.250).

Sundry superstitions are alluded to in the play. In medieval times the custom in the British Isles on St. Andrew's Day (1. 197) was to drive out the evil spirits with noise and to bring the good ones back again with bells. In Germany young maidens went through a prescribed ritual to see "what manner of man it is that shall lead me to the altar."³⁵ As indicated in the text (1. 611) cockell-bread was supposed also to have some efficacy for hopeful girls.

"Blue beans" (11.623-24) and those of other colors as well have long played a prominent part in folklore and likewise have been reputed to produce magical results, like "towering stalks to marvelous upper worlds."³⁶ Such a plant is needed to get the bag of gold buried in the ground at the end of the rainbow, that delightful and enduring fantasy which the repeated mention of digging for gold (11. 543, 550, 566) brings to mind.³⁷

The owl/et / (1.36) has special significance in folklore too; it is "a bird of ill omen whose hooting is an omen of death."³⁸ Though the association of the cock with day-break (11.866-67) may not be considered superstition, the belief concerning the effect of its crowing is. Thus the red and black cocks (11. 347-48) have special significance.³⁹

Certain actions of the folk also have superstitious overtones. Crossing the legs (1. 755) is a perverse practice regarded, since the Middle Ages, "as flouting of the Cross of Christ."⁴⁰ Saying "prayers backward" (1. 755) is an even more blasphemous ritual associated with the Black Mass of antiquity,⁴¹ and about which there is a proverbial phrase: "To say his prayers backward."⁴²

35. Leach and Fried, I, 55.

36. *Ibid.*, p. 123. See also Charles M. Skinner, *Myths and Legends of Flowers, Trees, Fruits, and Plants* (Philadelphia: J. B. Lippincott Company, 1911), p. 61.

37. E. and M. A. Radford, *Encyclopedia of Superstition* (New York: The Philosophical Library, 1949, pp. 133-34.

38. Leach and Fried, II, 838.

39. *Ibid.*, I, 239. "Fairly universal is the superstition that ghosts . . . or whatever roams abroad at night are obliged to vanish at cockcrow In this connection, the colors ascribed to the cock are significant. When the white cock crows, little attention is paid to it; the crow of the red cock is a warning; but at the black cock's crow, all frequenters of the night quickly disappear." See also Thompson motif 265.2, V, 553.

40. E. and M. A. Radford, p. 94.

41. Henry T. F. Rhodes, *The Satanic Mass* (London: Rider & Co., 1954), pp. 24, 60.

42. Apperson, p. 552.

Other lines which are recognizable in part or whole as apparently common during Peele's time include (11. 202-2-8) "Prowde as a peacock",⁴³ (1. 593) "Proud as Lucifer",⁴⁴ (11.212-14) "She is as curste . . . as euer was waspe",⁴⁵ (11.587-88) "Though I am black, I am not the devil",⁴⁶ and (11. 599-600) "A Woman's tongue is her sword, and she does not let it rust."⁴⁷

Peele did not slight the verse form in distributing folklore in The Old Wives Tale. Some of the verses are curiously like nursery rhymes, or like verses or phrases which are interspersed in certain folk tales. The quatrain beginning "Three merry men" (11. 13-21) has rhythm identical with that of "Old King Cole" and the word "merry" is conspicuous in both.⁴⁸ However, the parallel for the fourth verse, "Jack sleeps in the tree," is found in Grimm's "The Brother and Sister," a version of "Hansel and Gretel."⁴⁹

The "Spread, table, spread" jingle (11. 341-46) is a more poetic expression of the command, "Cloth, spread yourself, and servê up all kinds of good dishes" found in "The Lad Who Went to the North Wind."⁵⁰ Perhaps the best known verse appearing in the play is the "Fee, fa, fum" variant (11. 512-17) which appears repeatedly in both nursery rhymes⁵¹ and tales.⁵²

Other motifs in the drama which appear elsewhere in poetry are scattered indiscriminately through the prose. "Sticks and straws" (1. 127) are the house-building materials used by two of the three little pigs in "The Three Little Pigs," and "huff-snuff" (11. 313-14) echoes the "huff" and the "puff" of the wolf who blew their houses in. The rhyme which opens this folk tale contains the word "snuff."⁵³ "Fiddling stick" (1. 225)

43. Ibid., p. 514.

44. Ibid.

45. Ibid., p. 668.

46. W. Gurney Benham, Putnam's Complete Book of Quotations, Proverbs, and Household Words (New York: G. P. Putnam's Sons, 1929), No. 858a. Credited to Peele.

47. Apperson, p. 704.

48. This rhyme was known long before Peele's day. It also seems noteworthy that the name "Old Cole" had special significance for the Elizabethan dramatists. See I. and P. A. Opie (eds.), The Oxford Dictionary of Nursery Rhymes (Oxford: Clarendon Press, 1951), pp. 134-35.

49. Johnson, p. 81.

50. Asbjornsen, p. 25.

51. See I. and P. A. Opie, pp. 71, 144, 146.

52. See Jacobs, pp. 71, 127, 144, 156. Jacobs says, "'The Fee-fi-fo fum' formula is common to all English stories of giants and ogres Lang traces it to the Furies in Aeschylus's Eumenides." (See p. 278.)

53. Johnson, pp. 109-110.

appears four times in the Mother Goose rhyme beginning with "Cock a doodle dod!"⁵⁴ "Dub-dub-a-dub" (l. 613) sounds much like the "Rub-a-dub-dub" which is the first verse of a short nursery rhyme with many variants.⁵⁵ Similarly, "Riddle me, riddle me what's this?" (l. 256) has much in common with the beginning "Riddle me, riddle me ree" or its variants.⁵⁶

All in all, Peele shows himself a master in selecting and molding a great variety of material to suit his own ends. And I suspect that throughout his writing of The Old Wives Tale he kept tongue in cheek and held the opinion expressed by John Lyly in Euphues: "A fole he is for his moste felycyte Is /sic / to byleu the tales of an old wyfe."⁵⁷

54. Andrew Lang (ed.), The Nursery Rhyme Book (London: Frederick Warner & Co., Ltd., 1897), p. 192.

55. I. and P. A. Opie, No. 460, p. 376.

56. Ibid., Nos. 441 and 442, p. 363.

57. Apperson, p. 465.

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Toledo, University of, Library, 2801 West Bancroft Street, Toledo 6, Ohio

Tulane University, Howard Tilton Memorial Library, Audubon Place and Freret, New

Orleans 12, Louisiana

Union University Library, Jackson, Tennessee

University of the South Library, Sewanee

Virginia Historical Society, 428 North Blvd., Richmond 20, Virginia

Virginia, University of, Alderman Library, Acquisitions Division, Charlottesville,

Virginia

Wayne University General Library, 456 Merrick Avenue, Detroit 2, Michigan

West Virginia University Library, Morgantown, West Virginia

Western Kentucky State College Library, Bowling Green, Kentucky

Wisconsin, The State Historical Society of, 816 State Street, Madison 6, Wisconsin

Yale University Library, New Haven, Connecticut

III. Individuals and Organizations to Which Bulletins Are Sent in Exchange for Official Publications, the Titles of Which Are Given in Parenthesis

Alliance College (Polish Folklore), Cambridge Springs, Pennsylvania

Boggs, Ralph (Folklore Americas), Box 8005, Miami (University Branch), Florida

California, University of (Anthropological Records), Berkeley, California

California, University of (Publications in Music), 405 Hilgard Avenue, Los Angeles 24,
 California

Castner, Richard L. (NEFFanotes), 53 Hartley St., Portland, Maine

Comité Interamericano de Folklore (Folklore American), Avenida Alfonso Ugarte 650,
 Aptdo. 3048, Lima, Peru

Council of the Southern Mountains (Mountain Life and Work), Berea, Kentucky

D'Aronco, Gianfranco (Il Tesaur), Via Vittorio Veneto 22, C. C. Post. 24-13832, Udine
 (Friuli), Italy

Ethnographische Abteilung des Moravske Museum (Valašsko), Brno, Czechoslovakia

Florida, University of (Southern Folklore Quarterly), Gainesville, Florida

Green Mountain Folklore Society (The Potash Kettle), University of Vermont, Burlington,
 Vermont

Haifa Municipality Museum and Folklore Archives (Newsletter), 13 Arlosoroff Street,
 Haifa, Israel

- Illinois Folklore Society (Illinois Folklore Society Newsletter), Carbondale, Illinois
 Indiana University (Midwest Folklore), Bloomington, Indiana
 International Folk Music Council (Journal of the I.F.M.C.), 35 Princess Court, Queensway,
 London, W. 2, England
 Kansas State Historical Society (Kansas Folklore Society Newsletter), Topeka, Kansas
 Kentucky Folklore Society (Kentucky Folklore Record), Western Kentucky State College,
 Bowling Green, Kentucky
 Lund, University of (Rig), Lund, Sweden
 Miami, University of (Tequesta), Coral Gables 46, Florida
 Museum für Völkerkunde und Vorgeschichte (Monographien), Binderstrasse 14, Hamburg 13,
 Germany
 National Council of Teachers of English (Abstracts of English Studies), 123 Hellems, Uni-
 versity of Colorado, Boulder, Colorado
 New York Folklore Society (New York Folklore Society Quarterly), Cooperstown, New York
 North Carolina Folklore Society (North Carolina Folklore), Box 523, Chapel Hill, North
 Carolina
 Northeast Folklore Society (Northeast Folklore), University of Maine, Orono, Maine
 Pennsylvania Folklore Society (Keystone Folklore Quarterly), Bucknell University,
 Lewisburg, Pennsylvania
 Page, Ralph (Northern Junket), 182 Pearl Street, Keene, New Hampshire
 Pires de Lima, Fernando de Castro (A Arte Popular em Portugal), Rua Farie Guimarães
 755, Porto, Portugal
 Research Center in Anthropology, Folklore, and Linguistics (Folklore and Folk Music
Archives), Indiana University, Bloomington, Indiana
 South Carolina, University of (Names in South Carolina), Columbia, South Carolina
 Vienna, University of (Oesterreichische Zeitschrift für Volkskunde), Vienna Austria
 West Virginia Folklore Society (West Virginia Folklore), Fairmont State College, Fair-
 mont, West Virginia

WHO? WHAT? WHEN? WHERE?

(Anyone who knows of an event or activity that ought to be listed in this department of the Bulletin is urged to write to the Editor, William J. Griffin, at George Peabody College for Teachers, Nashville, Tennessee.)

I. Folk Festivals, Seminars and Workshops, and Other Meetings of Folklore Groups

September 7-12, 1960. New Hampshire Dance Workshop, East Hill Farm, Troy, New Hampshire. Information: Mrs. Ada Page, 182 Pearl Street, Keene, New Hampshire.

September 9, 1960. Annual Meeting of the New York Folklore Society at the State University College of Education, Oswego, New York. Theme: "New York State and the Civil War." Information: New York State Historical Association, Cooperstown, New York.

October 3-15, 1960. Handicraft course (wood carving, wood working, weaving, pottery, Christmas decorations) at the John C. Campbell Folk School, Brasstown, North Carolina. Information: George Bidstrup, Director of the School.

October 7-9, 1960. Fourth Annual Folklore Week End at Alliance College, Cambridge Springs, Pennsylvania. Information: Mrs. Marion Moore Coleman, Alliance College.

October 13, 1960. Meeting of the Kentucky Group of the Council of the Southern Mountains at Red Bird Mission, Beverly, Kentucky.

October 18-22, 1960. Craftsman's Fair at Gatlinburg, Tennessee.

November 4-6, 1960. Recreation Course (American squares, contras, English and Danish country dancing, folk singing, playing of recorders, puppetry) at the John C. Campbell Folk School, Brasstown, North Carolina. Information: George Bidstrup, Director of the School.

November 12, 1960. Twenty-sixth Annual Meeting of the Tennessee Folklore Society, at the Student Center, George Peabody College for Teachers, Nashville, Tennessee.

November 17-20, 1960. Fifty-ninth Annual Meeting of the American Anthropological Association at Minneapolis, Minnesota. Information: Dr. Robert Spencer, Department of Anthropology, University of Minnesota, Minneapolis, Minnesota.

December 27, 1960. Meeting of the Popular Literature Section (Comparative Literature 2) of the Modern Language Association of America, at 8:45 a.m. to 10:00 a.m., in the Bellevue-Stratford Hotel, Philadelphia, Pennsylvania.

December 29, 1960. Annual Meeting of the American Folklore Society, in conjunction with the convention of the Modern Language Association of America, in the Bellevue-Stratford Hotel, in Philadelphia, Pennsylvania; hours: from 8:45 a.m. to 5:00 p.m. Information: Professor Tristram P. Coffin, University of Pennsylvania, Philadelphia 4, Pennsylvania.

December 29, 1960 to January 2, 1961. Year-end Camp of the New Hampshire Folk Dance Group. Information: Mrs. Ada Page, 182 Pearl Street, Keene, New Hampshire.

August 28 to September 3, 1961. Fourteenth Annual Conference of the International Folk Music Council in Quebec, Canada. Information: International Folk Music Council, 35 Princess Court, Queensway, London W. 2, England.

II. Tennessee Crafts and Craftsmen (See the Bulletin for March, 1960, pp. 21-24)

EVENTS AND COMMENTS

BILLY JACK McDOWELL, well known to members of the Tennessee Folklore Society, has made a seven-inch LP record of Tennessee play-party songs for the Cooperative Recreation Service, Radnor Road, Delaware, Ohio. Mr. Lynn Rohrbough has suggested that the TFS should co-sponsor the little record. He has promised to have copies ready for audition by members of the Society at their annual meeting in November.

LAST JANUARY, THE NORDISKA MUSEET, OF STOCKHOLM, sent us a request for information about any evidences in our region of the custom of placing lighted candles or lanterns on graves. The request was referred to Professor Thomas Rountree, Southeastern Louisiana College, Hammond, Louisiana, on the assumption that such a custom would be found in an area where the religious heritage is largely Roman Catholic of the Latin variety. The following is Professor Rountree's summary of the reply he sent to the Nordiska Museet:

The old custom (I doubt that the date of origin can be determined) of lighting candles on graves for All-Saints' Day is still practiced in parts of Louisiana, primarily in the southern Catholic region; but the custom is observed less often than in former years. Although the custom has become more and more one of placing flowers (real or sometimes artificial) on the graves, in some cemeteries one may find perhaps 50 per cent of the graves with candles. In some instances a divine service is observed; in one community that I know of the service is held in the graveyard. Although I am unable to offer historic records, the observation of All-Saints' Day with candles on graves seems to be of Latin descent, for it is practiced (I think entirely) by Roman Catholics, most of whom are of French, Italian, and Spanish families. So far as I know and have been able to learn, candles are not used thus on any other day of the church year.

THE HESPERUS, LONGFELLOW NOTWITHSTANDING, was not wrecked on the reef of Norman's Woe. And "it is open to question whether the skipper of the Hesperus even had a family." These are the disillusioning assertions of Charles A. Huguenin in "The Truth About the Schooner Hesperus," in the Spring issue (XVI, i) of the New York Folklore Quarterly. Ah, well, we have sustained other greater shocks!----- The Spring issue of the NYFQ, by the way, is loaded with excellent items.

NORMAN CAZDEN has made an interesting and useful report on "Catskill Lockup Songs" ("The Newburgh Jail" among them) in the Summer issue (XVI, ii) of the New York Folklore Quarterly. Another article of particular appeal in the same issue is "Counting-out Customs of Australian Children," by Dorothy Howard.

THE KENTUCKY FOLKLORE RECORD carries in its April-June issue (VI, ii) a collection of tall tales told in the state and a selection of "Proverbial Material from the Western Kentucky Folklore Archive." It also prints a story of "The Two Giants," collected in Leslie County by Leonard Roberts.

THE BALLAD THEME OF THE DISGUISED LOVER is discussed in the December, 1959, issue (XXIII, iv) of the Southern Folklore Quarterly.

NEFFANOTES is a new (mimeographed) publication of the New England Festival Association. The editor is Richard L. Castner, of Portland, Maine. Though the primary concern of the journal is with folk life (particularly folk dancing) in New England, the wide interests of the editor are naturally reflected. NEFFANotes may be secured by writing the office of the Association, 30 Pemberton Square, Boston 8, Massachusetts. Subscription by non-members is \$1.00 for four issues.

POLISH FOLKLORE continues to present reports of brief folk tales with a Slavic background in the June (V, ii) and September (V, iii) issues. In June it also carried a curious English translation of "The Birds' Wedding," variants of which jingle are said to be "found in every part of Poland."

RENATO ALMEIDA, of Brazil, discusses "Folklore in Legal Poetry and Symbolism" in the June (XX, i) issue of Folklore Americas. The article is printed in Portuguese.

"OLD PUPPET PLAYS IN INNSBRUCK AND ITS ENVIRONS" is the title of a thorough-going report by Margarete Bischoff in the recent (LXIII, ii) issue of Oesterreichische Zeitschrift für Volkskunde. The article is accompanied by six pages of photographs of the puppets and their costumes.

THE SCHOLARLY AND THE LEGAL DIFFICULTIES of the collector of folksongs are illuminated in an article by Evelyn K. Wells entitled "Information, Please!" in the Summer issue (XXXVI, ii) of Mountain Life and Work.

"SOME FABULOUS MONSTERS AND OTHER FOLK BELIEFS FROM THE OZARKS" is the title of a report by Otto Ernest Rayburn in the Spring issue (X, i) of Midwest Folklore. The same issue carries samples of "The Cruel Joke Series," collected by Brian Sutton-Smith. The more recent MF (X, ii) publishes a remarkably painstaking piece of scholarship on the "ten thousand Swedes (who) ran through the weeds--chased by one Norwegian."

NICHOLAS N. SMITH has transcribed a tale he was told in 1952, in "A Penobscot Indian Story of Colonial Maine," for the Spring issue (III, i) of Northeast Folklore.

HOME CURES, GHOSTS, HUNTING AND FISHING TALES, AND "THE MUSIC OF THE WALDENSIANS IN VALDESE, NORTH CAROLINA" are the topics of some of the items in the July (VIII, i) issue of North Carolina Folklore.

THE LORE OF GILMER COUNTY is featured in the Summer issue (X, iv) of West Virginia Folklore. The previous issue of the journal appropriately carried a collection of lore relating to Spring.

THE LIBRARY OF CONGRESS ANNOUNCES the addition of three new titles in the series of LP folksong records issued for sale to the public. The discs are "Folk Music from Wisconsin" (Record No. L55), "Songs of the Michigan Lumberjacks" (Record No. L56), and "Child Ballads Traditional in the United States" (Records L57 and L58). Publication of the discs was made possible through a grant from the Carnegie Corporation. They may be purchased for \$4.50 each, plus 10% excise tax and shipping charges.

Herbert Tischner, Kulturen der Südsee. Hamburg: Hamburgisches Museum für Völkerkunde und Vorgeschichte, 1958. 150 + 30 pp.

In a systematic fashion, the author of this beautifully printed little book has summarized many, if not most of the major features of the culture of the South Sea Islands before the incursions from all sides drastically altered it. The text is accompanied by numerous drawings in the margins, as well as by 24 full-page photographic plates.

For illustrations and for factual data in the text, the writer has drawn heavily on the work of the Hamburg Southsea Expedition of 1908-10, and on the artifacts deposited in the Hamburg Museum. It should not be supposed, however, that the information organized here is limited to such sources.

This is a delightful little book. The obvious condensation of materials relating to an immense geographical area should not be regarded as a disabling shortcoming, for the monograph does not pretend to be a compendium of facts.

--W. J. G.

Mody C. Boatright, Wilson M. Hudson, and Allen Maxwell, eds., And Horns on the Toad. Texas Folklore Society Publication XXIX. Dallas: Southern Methodist University Press, 1960. \$4.50.

The first essay in this miscellany tells of the day the Devil took over Texas for "a hell of his own," putting thorns on the cactus "and horns on the toads." That the horned toad has become a famous, if contradictory, folk character in Texas is well confirmed by John Q. Anderson. This is only the first of twenty-one contributions, with a fair balance struck, as in past publications of the Texas Folklore Society, between folklore collected in the field and essays of interpretation. There is a fair distribution, too, among the principal linguistic and ethnic groups of Texas: Anglos, Mexicans, Negroes--with one tale representing the Indian.

To begin with the "raw" folklore and the Anglos (the dominant group in Texas today), there is "Joe Whilden, One of the People" by John Henry Faulk. A study of folk ignorance rather than folk "lore," it makes the next selection dull in comparison. W. H. Hardin's "Grandpa Brown" has genuine folk style at times but lapses into triteness. "The Noell Madstone" by Michael J. Ahern is another well written and documented story of a madstone, a subject already treated at length by J. Frank Dobie in the 1958 publica-

tion of the T.F.S. "Vigilante Justice in Springtown" by G. A. Reynolds is a revealing study of early Texans, good and bad, which makes current TV Westerns as tame as nursery rhymes. The other three collections in this group are highly contrived stories of buried treasure and unburied ghosts, the almost-folklore which contributes neither knowledge nor entertainment.

Of the contributions pertaining to Negroes, prominence is given to William A. Owens' "Seer of Corsicana." This "seer," a type of more than one color still known throughout the South, is an East Texas Negro woman who has helped locate oil fields as well as lost lovers. A brilliantly written piece, it is done with the combined sympathy and skepticism of a confirmed folklorist. "Negro Stories from the Colorado Valley" (in Texas) is a collection by Girlene Marie Williams, a University of Texas student and apparently the only Negro writer represented in this volume. The stories vary greatly in quality, dealing with events that are either "funny or frightening." The best three, "Nex' Week Sometime," "Das Too Much fo' Us," and "'Missi' Nothin'," show delightful, ironic humor. The last one should become a classic, if the "New Negro" can continue to laugh at himself. Two of the tales, Miss Williams admits, are variants on earlier published ones by John Mason Brewer, noted Texas Negro folklorist. A third is a dull variant of one of the "Russell Tales" in the 1958 publication of the T.F.S., and a tale told by Louise Hathcock in Legends of East Texas, 1957.

An absorbing, well-written, sympathetic view of Texas-Mexicans is given in Brownie McNeil's "Curanderos of South Texas." The curandero is what the Anglo-American calls a faith healer. If one falls victim to the bruja (witch), he may engage the services of one whose secret powers are equally as potent, a curandero (a curer or practitioner of curing). In "Rails Below the Rio Grand," John T. Smith examines four Mexican corridos which treat the railroad theme. The Mexican does not regard the railroads of his country with the feelings of romance of Americans in general; he sees them as a form of foreign exploitation that disturbs his peaceful ways. Smith's study makes this feeling plausible. In a dull collection called "I Heard It on the Border," Miss Merideth Hale shows some stereotyped Mexicans as lazy and ignorantly superstitious. "Speak of the Devil" by Ortell Dorman consists of four Mexican "Devil Tales." His various forms and physical characteristics are strikingly the same as those in U. S. literature, as revealed in Thelma Goodwin's recent article (TFSB, June, 1960). Oddly, these Catholic Mexicans (one would think they were Southern Baptists) always see the Devil at a dance or while going to a dance, and when he is seen by a girl he is always a handsome young man.

Richard Lancaster relates "Why the White Man Will Never Reach the Sun," a story told to him by James White Calf, chief of the Piegan and all the Blackfeet. The chief was 101 years old then (1958) but very active, and this is the Indian story of creation as handed down from father to son (or adopted son, in this case). Although the chief is angry because the missionaries "know" that "there is only one path through the forest," it is evident that the Indian legend he tells has gradually incorporated many Christian elements.

The "articles of scholarly cast that comment on and illuminate what collectors have brought together" also cover Anglo, Mexican, and Negro lore. George D. Hendricks

writes a lively piece on left-handedness called "Southpaws, Psychology, and Social Science." The author of several books on similar subjects, Walter Stokies writes on "Cante Jondo and Flamenco in Andalusia and Hispano-America." D. M. Lance does an amusing piece on "The Personification of Animals in the Relacion of Mexico." Americo Paredes, in "The Bury-Me-Not Theme in the Southwest," shows that this cowboy ballad theme is also found in Mexican ballads, where the wish is usually not to lie in consecrated ground--a reversal of the Anglo-American tradition. Everette A. Gillis, in "Texas Singing Schools," does a thorough job on the do-re-mi groups of earlier Texas. "Negro Folktale Heroes" by Fred O. Weldon, Jr., is a significant piece of research, interestingly presented. Of these several scholarly articles, none is bad, but the last mentioned seems the most brilliant. That may be due, in part, to the interest of this reviewer.

--James W. Byrd
East Texas State College
Commerce, Texas

James R. Foster, ed., Lovers, Mates, and Strange Bedfellows. New York: Harper, 1960.

In an attractive format (the dust cover of the book is charming, too), Professor Foster has here made available to the general public forty "old-world folktales" that relate to mating. As anyone at all acquainted with folklore could anticipate, these matings (not always eventuating in conventional matrimony) involve not only ordinary mortals but Vizier's daughters, princesses under magic spells, fairies, daughters and proteges of the Devil (as well as devils themselves), mermaids, garous, and other strange and fascinating beings.

The collection is gathered from published sources that come from widely scattered areas--Russia, Poland, Greece, Italy, France, Germany, Ireland, England, Turkey, etc. Professor Foster has sometimes had to supply his own translation, and sometimes he has abbreviated a longer story. His notes at the end of the book indicate the immediate source of each selection.

No doubt each of these tales has its base in folklore, but there are varying degrees of literary reworking evident in most of them. Professor Foster provides little or no scholarly commentary beyond citation of the printed source. This is the sort of book that is highly appropriate for casual reading or for high school libraries. It is a worthwhile attempt to make more readily available some of the stories that have entertained people in many parts of the world.

--W. J. G.

Marjorie Tallman, Dictionary of American Folklore. New York: Philosophical Library, 1959. 324 pp.

Any effort to provide the folklorist, either professional or amateur, with reference tools should be welcomed. A dictionary of American folklore sounds like a good idea, and Miss Tallman surely deserves points for giving it a try. The result, however, appears to be less a dictionary than an alms basket of words and random comments on them.

Let it be quickly said that the curious user of this volume can learn a great deal about oddments of American history, folk life, folklore and fakelore. He may, however, be troubled by the lack of any indication that there are differences between these categories. A lot of breath has, no doubt, been wasted in arguing about definitions of "folklore," but in a reference book of this sort, it would seem that some rudimentary concern about the matter would properly be in order. If it crossed Miss Tallman's mind, there is little evidence of it.

Thus, we may find here a brief factual account of the St. Valentine's Day Massacre, with the sequel of Al Capone's imprisonment for income tax evasion; we can learn that "in our early history" people used several methods of providing substitutes for coffee and that in Vermont the ersatz product was made by roasting potatoes; we will be reminded that ice houses were once widely used for the storing of blocks of ice cut from lakes in winter. We may also enjoy any number of anecdotes about such persons as John Chapman, the theatre critic, Joy Gould, and Albert Pike, but what connection the stories have with folklore it is a little hard to determine. Incidentally, there is no entry devoted to Jonathan Chapman or Johnny Appleseed.

What was the criterion for inclusion or exclusion? A number of folk idioms, such as "chew the fat," are explained here (but often without an account of their origin), while hundreds of equally attractive and authentic phrases are missing. Locutions of the Pennsylvania Dutch appear to have attracted Miss Tallman's attention, but the colorful speech of the Appalachians and the South go unnoted. Again, there is a paragraph given to the banjo, but the dulcimer is not mentioned. And facts and fictions (usually undistinguished from each other) are reported relating to some American place names, but thousands of other equally interesting names are, naturally, unlisted. To give one more example of strange selection, there is an entry for "bearwalkers" but none for "bloodstoppers."

Not the least disconcerting among the features of this dictionary is the vagueness of its reporting. Of "bachelor buttons," for example, it is said that "A lovelorn young man would carry one in his pocket to discover his future state; if it lived he would marry his sweetheart, but if it died he would have to find another." But where did this custom obtain? and when? and who says so?

For all its shortcomings, however, this book will furnish innocent entertainment. The scholar may innocently amuse himself in puzzling out its rationale; the random reader will be diverted (and sometimes edified) by any number of items between "absentmindedness" and "zoetrope."

Wayland O. Hand and Gustave O. Arlt, eds., Humaniora: Essays in Literature, Folklore, Bibliography. Locust Valley, New York: J. J. Augustin, 1960. x + 374 pp. \$10.00.

This handsome, over-sized volume is issued to honor Archer Taylor on his Seventieth birthday. Three of the items in it appropriately deal directly with the work and the distinguished career of Professor Taylor: Gustave O. Arlt succinctly but graciously reviews his life, C. Grant Loomis presents a bibliography of his writings, and Stanley Pargellis stresses his breadth of interest and knowledge together with his geniality and good judgment as they have been reflected in his activities as Fellow of the Newberry Library. A good many of the other articles have occasion to refer to his work also, and several of them are scholarly explorations of topics opened up or illuminated by Professor Taylor. The collection as a whole constitutes an impressive monument to a great man.

The international character of Professor Taylor's own studies and the cosmopolitan friendships he has formed are reflected in this festschrift. The subjects and the writers represent such widely scattered nations as Finland, France, Germany, Sweden, Poland, Japan, China, and Latin America, as well as Britain and the United States. For all his work in folklore and bibliography, Dr. Taylor has always been first of all a professor of German; as might be expected, the non-English essays in this collection are predominantly in German. Some of the other pieces that are written in English, such as Taylor Starck's preliminary report on Old Low German printings, also deal with German subjects. To this reviewer at least, one of the most fascinating essays in the volume is Lutz Röhrich's genial, informative discussion of "Gebärdensprache und Sprachgebärde," which is accompanied by nine pages of figures and photographs that illustrate the antiquity and dispersion of symbolic gestures.

Aside from the items that present new material or new ideas, folklorists will find here two very useful resumé's of recent scholarship. Stith Thompson has summarized and keenly analyzed "Fifty Years of Folktale Indexing," and R. S. Boggs has rather informally discussed "Problems in Latin-American Folklore Bibliography."

One of the seminal articles presented is the discussion of "'Displaced' Folktales," by Reidar Th. Christiansen, in which a method of analyzing the provenance of tales and identifying the sea changes they go through in transmission are suggested. The author is far from sanguine in anticipating satisfactory results, and his realistic recognition of difficulties in identifying influences is refreshing. One of the most impressive aspects of his discussion is his taking into account the possibility of the influence of published versions of tales.

Among the other well known contributors to the festschrift are Kemp Malone ("Words of Wisdom in Beowulf"), Bartlett Jere Whiting ("Sir Richard Baker's Cato Variiegatus"), Matti Kuusi ("Vrienden zijn goet Bieden Weghe"), Francis Lee Utley ("Some Noah Tales from Sweden"), Lawrence S. Thompson ("Mr. Beadle and the Folklorists: Popular Elements in the Dime Novel"), and Henning Larsen ("R. B. and Asbjørnsen"). To give an idea of the variety and attraction of this book, we may also mention "Some Oral Greek Parallels to Aesop's Fables," by Georgios A. Megas, "Kachi-Kachi Mountain!--

a Japanese Animal Tale Cycle," by Hiroko Ikeda, "Chibiabos, Väinämöinen, and Orpheus," by Anna Birgitta Rooth, "The Conception of the Nightmare in Sweden," by Carl-Herman Tillhagen, "The Supernatural in Chinese Folktales from Chekiang," by Wolfram Eberhard, and "The Polish Proverb 'The Dog in the Well,'" by Julian Krzyzanowski.

Here is God's plenty.

--W. J. G.

Comité Interamericano de Folklore, Bibliografía del Folklore Peruano. Mexico-Lima: Instituto Panamericano de Geografía e Historia, 1960. 186 pp.

This publication is an ambitious one, and one that is both interesting and valuable for a number of reasons. The cooperative character of its construction gives hope that we may look forward to further reports of folklore studies that may similarly marshal the knowledge and energies of Latin-American scholars of diverse interests.

In his introduction to this bibliography, José Mariá Arguedas makes a point of the fact that his committee intended to "exclude the interests of none of the folklorists" who have been concerned with the general subject of folklore in Peru, and this means both Peruvian folklorists and non-Peruvians interested in Peru. Both the comprehensiveness of coverage and the difficulty of the editors in constructing a logical organization will be suggested by a partial description of the 15 categories into which the bibliographical references are divided:

1. Folklore as a Science
2. Oral Literature (a. Songs, Rhymes, etc.; b. Myths, Legends, etc.)
3. Art (a. Music and Dancing; b. Plastic and Theatric Art)
4. Folk Language
5. Popular Recreations
6. Religion and Magic (a. Beliefs and Practices; b. Fiestas)
7. Ceremonies Celebrating the Cycle of Life
8. Economy of the Folk (subdivided into four sections)
9. Popular Medicine
10. Human Types
11. General Studies
12. Monographs and Regional Themes
13. Folklore and Education
14. Commentaries
15. Bibliographies

R. S. Boggs, in the recently published Humaniora, has described some of the frustrating obstacles in the way of doing work on the bibliography of Latin-American folklore. Publications such as this will not solve all the problems he writes of, but they will help. The responsible Committee is to be congratulated on its work.

--W. J. G.